Dulcimer Players News

$5.00
Vol. 21, No. 2
The Journal for Hammered and Fretted Dulcimer Enthusiasts
May, 1995–July, 1995

Our 21st Anniversary Year

Inside.

1995 Spring & Summer Events Calendar

- **Meet:**
  Karen Ashbrook
  Rebecca Askey
  Ray Holland
- **Celebrate Edd Presnell's Life**
- **Participate in good musical times with Common Ground and Silver Strings Dulcimer Club**
- **Play good music, learn playing and building techniques, and discover new dulcimer products**

Karen Ashbrook

Photograph by Richard Wheaton

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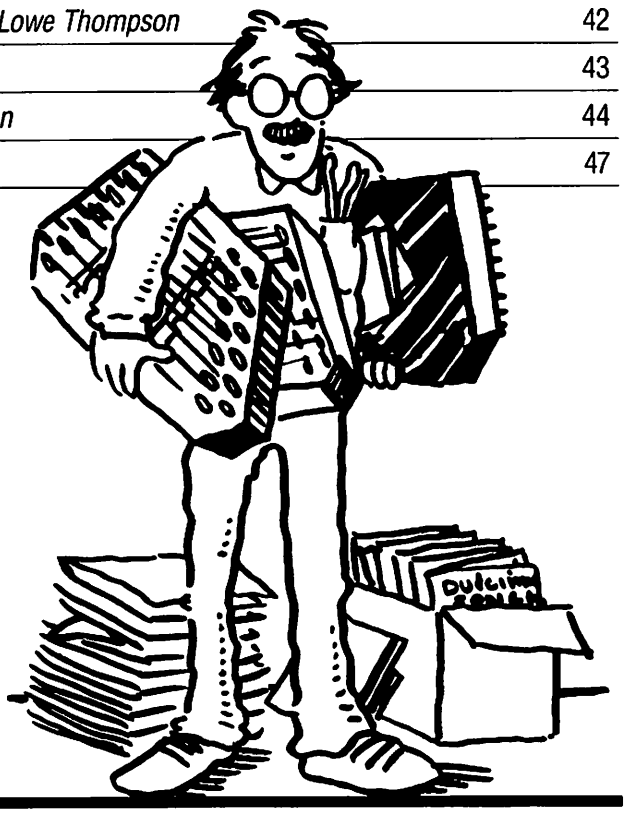

Dulcimer Players News

Volume 21, Number 2

May 1995–July 1995

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Dulcimer Clubs
Judy Ireton

Fretted Dulcimer
Lorraine Lee Hammond

Hammer Dulcimer
Linda Lowe Thompson

Mountain Dulcimer History
Ralph Lee Smith

What's New/Musical Reviews
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Founded in 1975 by Phillip Mason

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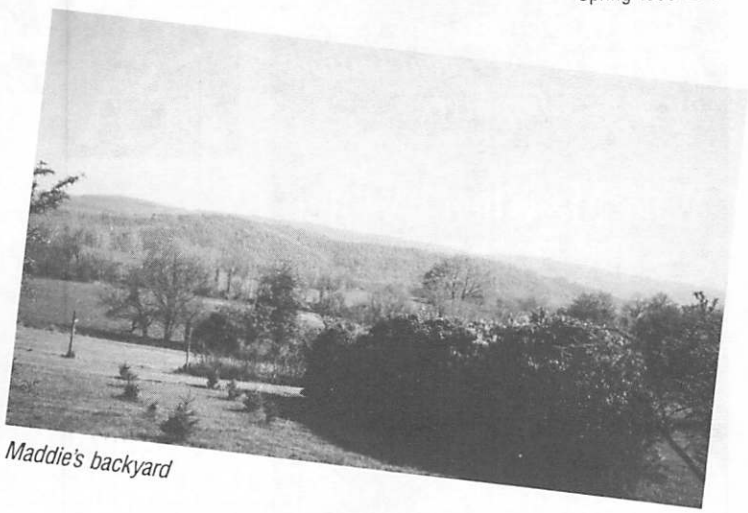
Dear Readers


Maddie's backyard

On January 25, 1995 a DPN address correction arrived in the Winchester, Virginia post office. This was not the entire journal, but a photocopied back cover with the address change (New York to California). We were charged 50¢ for the information. Nothing unusual? This particular issue of DPN was mailed in January, 1984. We looked up the subscriber, still living in California, we presume, and s/he no longer subscribes. I guess DPNs took too long to arrive — or not arrive.

Speaking of the post office, that organization along with the graphic artist, the printer, suppliers, and other companies with which we do business have raised their prices in the last few years. Up until now, we've covered the increased costs. You know what is coming when we say, "Up until now," and you're right. We're raising the subscription and advertising prices. The recent postal increase tipped the scale in the direction of your checkbook. We're sorry. To ease the blow a little, we're increasing the number of pages in Dulcimer Players News to forty-eight, effective with this issue. The new subscription price in the United States is $18 for one year; $33 for two years. Other rates are on the subscription flyer insert.

We're in need of some issues of Dulcimer Players News which are missing from our archives. If you can help us, please let us know. We need Volume 13, numbers 3 and 4; Volume 14, numbers 1 and 3; and Volume 16, number 2.

Elsewhere in this issue you'll read about the death of our dulcimer maker/player friend Jim Goodsite. I want to add some thoughts. I last saw Jim at the Dulcimer Playing Workshop in Boone, North Carolina last June. We stopped in the hall and chatted for a few minutes. He was so upbeat and, as always, kind to me. When Jim and his wife Jan are mentioned to me, I always think "kind and gracious and sharing." I know that Jim's dulcimer friends remember him with similar thoughts to mine. Although it will be sad not to be greeted by Jim at this year's Dulcimer Playing Workshop, I am grateful for his good life and for my opportunity to know him.

After college I taught vocal music in a high school for a few years. I wanted students for choirs and ensembles, and set out to trap them in the halls between classes. If I needed more boys (the harder ones to get), I lurked where they did (not the restrooms, though). We had full choirs and did some wonderful singing! Years later, I talked with one of my enthusiastic "boy" singers, who now has a discrete bit of gray in his hair. He told me that for weeks he avoided me between classes by going from the third floor down to the basement, across the building, and then up to the second floor.

Hammered dulcimer players and builders: I'm now lurking in the halls waiting for you. We have wonderful mountain dulcimer players patiently waiting in the wings for their appearance in *Dulcimer Players News*. However, there's a bit of dust in the in-box for hammered dulcimer articles. We need profiles and arrangements and historical information. Please contact us for writer's guidelines!

There have been some changes in the DPN office. Actually, it is more correct to say that there have been changes in the office building. We have diverse neighbors, among them the Virginia Autism Resource Center, the American Cancer Society, and several psychologists. The psychological services and personnel have increased, meaning more responsibility for Joan Nauer, their office manager. For thirteen years Joan helped me with Dulcimer Players News subscriptions in her spare time. There is no more spare time now, so she can no longer work with us. Clare and I miss her, but the good news is she's still in the building, just down the hall. To us she's still part of the DPN family, and she still asks about you!

I write this letter on Groundhog Day. The sky has perked up some this afternoon, but this morning it was overcast. The groundhog didn't see his shadow, so we're supposed to have an early spring. I don't need the groundhog. This morning on the way to Winchester, I read once more the sign in front of the plant nursery: "Opening March 1st." When the nursery gets serious about planting and when we're serious about the May Dulcimer Players News, I *know* spring is coming.

I want to share a picture of my backyard. You can't see the colors of the lilacs and the crabapple that are in the actual photo taken last April, but you can see the view. Soon the colors will return to the backyard and I'll be seeing many of you at festivals and workshops that are listed in this issue. And I'm glad!

In harmony,

Maddie MacNeil

Notice to DPN Readers

In the summer Dulcimer Players News we plan to have a directory of online addresses for those of you who want to communicate via cyberspace. If you're interested in being in the directory, send us a postcard (or use fax or E-mail) with the following information: your name, City/State location (optional), E-mail address, and profile (MD, HD, player, teacher, performer, builder). We know how to find the dulcimer bulletin board on America Online. If other online networks have dulcimer bulletin boards, tell us how to reach them. Listings in the directory will read:

Madeline MacNeil • Winchester, VA • Maddie955@aol.com • MD, HD performer

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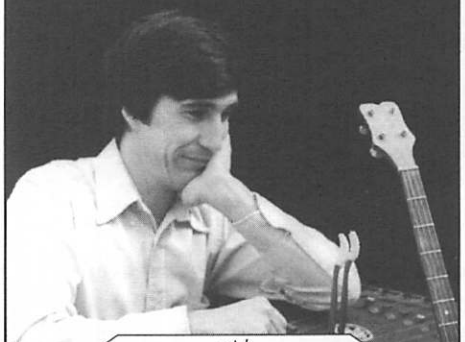

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Q&A Music Exchange

■ Any lap dulcimer players out there living in southern New Hampshire? I would like to get together to play. Certainly I'm not the area's lone dulcimer player. Please write.

Sandy Lafleur
PO Box 1053
Amherst, NH 03031-1053

■ Anyone in the Merrimack Valley area of New Hampshire or Massachusetts interested in getting together periodically to play the dulcimer or other folk instruments, please contact me. Does anyone teach hammered dulcimer in my area?

John Nelson
15 Cannon Drive
Nashua, NH 03062

■ I want to organize hammered and mountain dulcimer players in my region. I would like to create a network of players for workshops, maybe even a future festival. We are so far away from any other dulcimer events. This region includes Montana, Idaho, Wyoming, Eastern Oregon and Washington, and the Dakotas.

Kim McKee
Box 704
Polson, MT 59860

■ Anyone in the Hudson, Framinghan, Acton, Sudbury, Massachusetts area interested in meeting weekly or monthly to play dulcimer, fiddle or other acoustic instruments, please contact me.

Carole Hetzler
30 Causeway St.
Hudson, MA 01749

■ I am a beginning/intermediate student seeking a mountain dulcimer instructor in the San Francisco Bay Area (preferably Alameda County).

Ron Beardslee
510/537-5648

■ We are in a salt-humid environment in the Philippines. Strings rust fast and glue tends to fail. If anyone makes a zippered plastic cover for dulcimers, inside which dessicants can be placed, I'd sure appreciate knowing about it.

B. M. Mitchell
Malibago, St. Bernard
Southern Leyte 6616, Philippines

■ I am trying to find information on the magazine *Precious Memories; Journal of Gospel Music.* It was published by Powell publications of Young Harris, Georgia and the latest issue that I have is January–February 1992. Are they still publishing or are they out of business? Are there any DPN readers that might know their whereabouts?

Pastor Dan Daniels
Rancho Tehama Community Church
PO Box 5323 Corning, CA 96021

NETWORKING

Closing dates for the August–October, 1995 DPN
(To be mailed to subscribers by July 10th)

Information for News & Notes, Letters, Music Exchange, etc: May 5th

Classified Ads: May 5th

Display Ads: May 5th (space reservation), May 15th (camera-ready copy)

Ad Prices

Classified Ads:

45¢ per word. 4 issues paid in advance without copy changes: 20% discount.

Display Ads:

1/12 page $30	1/6 page $60
1/4 page $90	1/3 page $120
1/2 page $175	Full page $350
Inside back cover $400	
Outside back cover (½ page) $250	

Contact us concerning multiple insertion discounts. Advertisers: Please be sure to mention which kind of dulcimer is featured on recordings.

For inquiries concerning interviews and articles, contact us for details and a style sheet. Unsolicited manuscripts are welcome. For returns of manuscripts, photos, or artwork, please enclose a stamped envelope; otherwise DPN is not responsible for their eventual fate. The DPN reserves the right to edit all manuscripts for length and clarity. The opinions expressed therein are not necessarily those of the Dulcimer Players News.

Technical Dulcimer questions
Sam Rizzetta
PO Box 510
Inwood, WV 25428

News and Notes, Letters, Events
Dulcimer Players News
PO Box 2164
Winchester, VA 22604

Clubs Column
Judy Ireton
6865 Scarff Road
New Carlisle, OH 45344

What's New and Reviews
Carrie Crompton
11 Center Street
Andover, CT
06232

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Fax 703/678-1151
E-Mail: Maddie955@aol.com

Letters to Us

Dear DPN:

Among my occupations is being a middle school music teacher—6th through 8th grades. A minimum of two hammered dulcimers on loan from a local music shop reside in my classroom at all times. More than a dozen kids in my district now play hammered dulcimer, plus some faculty members. I get lots of pleasure in working with these people.

Bill Stine
Manheim, Pennsylvania

Dear DPN:

As you know, we all have individual specialized skills. I intend to use my computer skills to create a program which will document the current state of affairs relating to hammered dulcimering.

To encourage interest in hammered dulcimering, I am going to create an interactive multimedia program for the Macintosh color computer showing one step-by-step way to build a hammered dulcimer and allowing the user to hear the haunting sounds of the instrument. This finished program will be distributed on at least one internationally circulated monthly CD-ROM and be placed on America Online for downloading by anyone interested.

As an important part of this program, I would like to include a list of builders along with a color image of one of their instruments, a short sound sample, and a little information (100 words or so) about their instruments. This way the users could located a builder nearby and select from what is available.

In addition, I would like to include a list (with picture/sound) of local groups, hammered dulcimer instructors, suppliers of instrument and texts, and anything else to make this a complete presentation. I will be contacting several individual performers in an attempt to get a short video of them in action.

If you would like to be included in this list of suppliers/builders, please send me the following as soon as possible:

- glossy color photo of one of your instruments
- info about your product that you feel makes it unique
- the address where you would like inquiries sent
- a five to fifteen second sound sample of your instrument
- a list of additional items that you make/sell
- any additional info that you feel is important

I am interested in prices, but will not include them in the multimedia program. It will most likely be in circulation for at least ten years and prices become outdated.

Please note that I am not creating this as a money-maker. It is being created as a labor of love and as my individual contribution to the dulcimering community. It will be distributed free when completed. Due to the final size (megabytes of storage space) of a color program with high resolution images, sound, and QuickTime movies, it will be distributed in CD-ROM format. Once the program is complete, and if there is enough interest, I can see if the publisher will create some extra CDs at a reduced price for DPN readers and those not subscribing to the monthly CD.

Jim Riser
5636 East Fairmount
Tucson, AZ 85712

Dear DPN:

For the interest of DPN readers across the country who may have missed it, I enclose a *Chicago Tribune* article dated January 16th which reports on the near-death of a young violinist in Winnetka, Illinois.

Rachel Baron, a violin virtuoso, was carrying her instrument in a "canvas violin case which she had slung over her shoulder" and became trapped in the closing doors of a commuter train. "Unable to let go of the valuable instrument, she was pulled underneath the train when it started to roll."

She miraculously escaped death, although one leg was severed and the other badly injured by the wheel.

The article states that the violin was an Amati, on loan from the Strand Society.

One can only guess why anyone would entrust such a valuable instrument to a canvas shoulder case. However, the lesson to be learned here is important to mountain dulcimer owners who own shoulder cases and often use trains, buses and other public transportation! The case should at least be "unslung" when boarding and de-boarding as a matter of caution.

Merv Rowley
Roselle, Illinois

Dear DPN:

I publish *The Open Mike Monitor,* an eight-page newsletter with ads and articles on performing, selling your music, specific open mikes, open miker of the month, and other topics. The last four pages contain listings of open mikes (I now list about seventy between Eastern Pennsylvania, South New Jersey, and Delaware) and a calendar.

Interested people can contact me for subscription information.

Ray Naylor
3411 Tilden Street
Philadelphia, PA 19129
215/848-5381

Dear DPN:

The first Cyberjam was held January 27–29 in Lawrence, Kansas. It was unique in that the idea originated from a live chat session on America Online. We decided to gear the jam to serious players, performers, and teachers who give of their talents yet have no time to just play, chat and tune-swap with their peers.

Our draw was mostly regional with eleven mountain dulcimer players and one hammered dulcimer player, plus accompanists. The music was an ebb and flow from small pairs playing O'Carolan to everyone joining in on common jam tunes.

Be sure to mark your calendar for the second annual Cyberjam January 26–28, 1996. We will be looking at a B & B retreat near Kansas City. Details, of course, will be posted on America Online.

Theresa Gebauer
T Gebauer@aol.com

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News & Notes

In Memoriam

Jim Goodsite

Jim Goodsite died on December 1, 1994, after a long battle with cancer. Jim was a great builder of mountain dulcimers; his instruments carry his distinctive sense of design and craftsmanship. He will be remembered for his beautiful instruments, for his warm and gentle personality, and especially for his wit and wonderful sense of humor. For dulcimer-playing northern Ohioans as well as dulcimer-playing Floridians, the arrival of the the Goodsites' traveling home and workshop has become a marker of the changing seasons. Jim's wife Jan plans to continue in the rhythm of traveling, playing, and teaching.

Jerry Rockwell

Jim and Jan Goodsite in May 1994.

Valerie Batty

On the twelfth of December the world of folk music lost a wonderful friend. Valerie Batty succumbed to lung disease at the age of 47. She was a faithful member of the New York Pinewoods Folk Music Club, and, while she was able, assisted at newsletter foldings.

Valerie was a board member of the Folk Music Society of Huntington, and, while she could, organized meetings for the New York City Mountain Dulcimer Club and published its newsletter. She was dependable, fun, sharp, goodhearted, and responsible. Valerie was a delightful person who took such joy from living that it never dawned on anyone that she would be her forever.

Estelle Henrich
Louise Luger
Jane McParland

Ed. Note: Valerie's Dulci-Cross puzzle appeared in the fall 1994 DPN.

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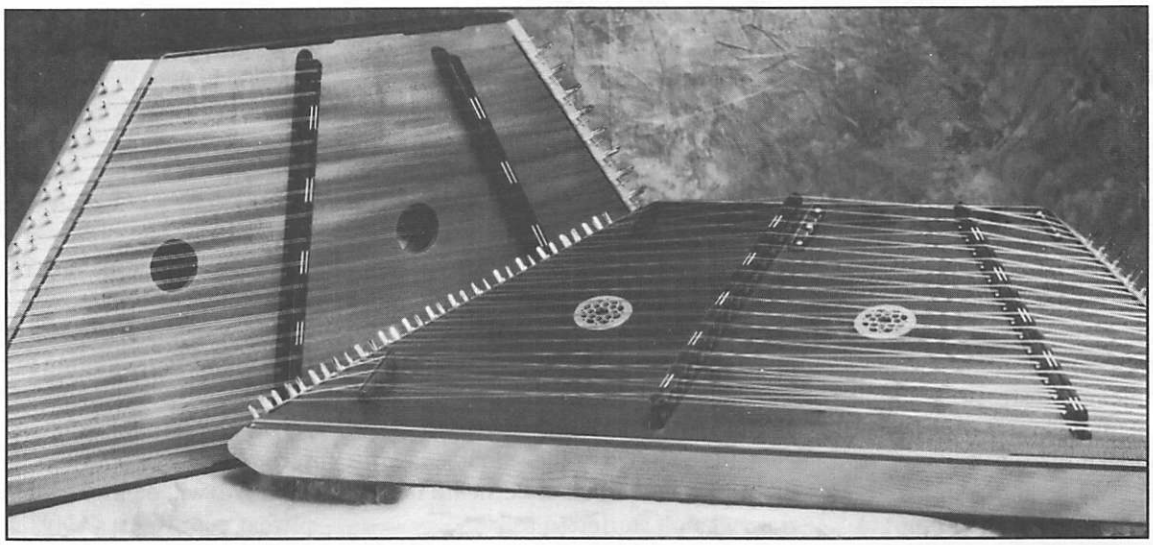

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Musical Reviews

edited by Carrie Crompton

I've been playing traditional music and especially dulcimer music for so long now, I can expect to be familiar with at least a few numbers on every recording I receive for review. This season's batch of hammered dulcimer recordings brought me lots of moments of recognition — familiar tunes and familiar "voices" — and moments of awe at the amount of creativity and freshness in the performances. I hadn't really expected to get the shivers from "Angeline The Baker" or "Wind That Shakes The Barley" or "Shady Grove" again, but what a pleasure it is to hear them on these new recordings!

Steve Schneider, guest artist on **A Place Just Right** by the Simple Gifts trio, opens the recording with an improvised prelude which leads into Wind That Shakes The Barley. The transition is effortless and just right, but it surprises me happily every time I hear it. This is followed by originals by Linda Littleton, the violinist for Simple Gifts — Nathan's Song, Hoshaya and Second Anniversary Waltz — and by Steve Schneider — Jonah's Waltz and Zachary Duncan — and an assortment of English, Belgian (courtesy of Paul Oorts, the group's guitarist), and French dance tunes. One of my favorites is the Valse Petit Dejeuner, which I had first heard a year ago from Bonny Podgursky (who learned it from Paul Oorts). This is an extraordinarily sweet and infectious waltz by Jean-Charles Lequerre, which lends itself to endless variations. Simple Gifts' improvisations on it, with Steve Schneider playing both dulcimer and accordion, are lush and lovely. Toby Carlson, Simple Gifts' bass viol player, contributes an old favorite of mine, Daphne, to a medley in which each member of the group gets to shine. Part of the charm of this recording for me is the balance achieved by the four principal voices, which effortlessly trade melodies and counter-melodies throughout. I also love the balance of

A Place Just Right • Simple Gifts with Steve Schneider, Purple Finch Productions, PO Box 968, Lemont, PA 16851 (CD, cassette)

Shady Grove • Strings and Things, Tina Bergmann, PO Box 241, Richfield, OH 44286-0241 (CD, cassette)

The Flying Book • The Plaid Family, Wizmak, PO Box 477, Wingdale, NY 12594 (CD, cassette)

Celtic Caribe • Bonnie Carol, Bristlecone Music, 15 Sherwood Road, Nederland, CO 80466 (CD, cassette)

Pas D'Ete • Nicholas Blanton, Blanton Music Works, Box 1473, Shepherdstown, WV 25443 (CD, cassette)

continued on the next page

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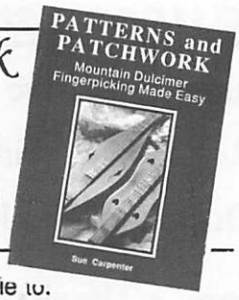

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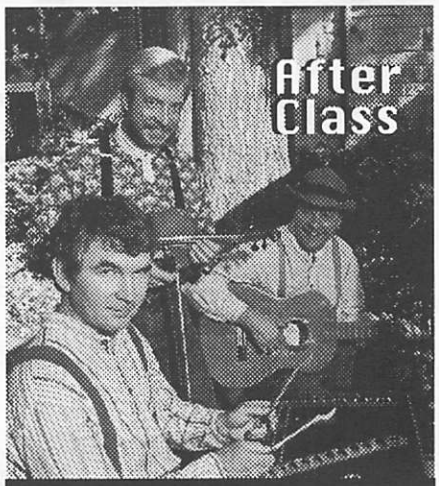

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Reviews continued

rhythms, heavily weighted in favor of triple time, with quicker duple-meter tunes as levening. This recording takes me to a place just right, and I highly recommend it.

La Valse Petit Dejeuner, or Breakfast Waltz, pops up again on **Shady Grove,** a recording by Strings and Things featuring Tina Bergmann on hammered dulcimer. This time it's in an arrangement by Bonny Podgursky and Tina Bergmann with a dulcimer solo. It has a higher, lighter feel than the Simple Gifts version, equally lovely in its own way. It serves as an end-of-the-evening waltz to a set of high-energy string band standards like Kitchen Girl, Smash the Windows, Frenchies Reel, Temperance Reel and the title tune. The sound is "in the groove," neither old-fashioned sounding nor experimental, but very solidly within its tradition, with Jason Hamilton on fiddle, Mark DeLozier on piano, David Rice on harmonica (his harp-playing on Over the Water to Charlie is absolutely beautiful), Diana Bergmann on banjo uke, and Tina on dulcimer. I feel that the sequence of tunes might have been varied a little better; most of the selections are reels, and the uniformity of tempo and pulse makes it hard for any one tune to stand out. More contrast, like that provided by the penultimate Valse, would have helped to highlight the band's obvious talent and togetherness.

The Plaid Family—Kelly Werts on fiddle, guitar, pennywhistle, Diana Werts on accordion, and Princess Harris on hammered dulcimer—play two tunes I know well on **The Flying Book,** and manage to make them totally fresh. Angeline the Baker starts out with a bass drone on the accordion...then the accordion takes the melody with guitar playing a counter-melody...then the guitar invents a bass harmony which I've never heard before...then the dulcimer takes over the tune, and the accordian expands upon the new harmony...then there's a brand-new bridge...and the guitar takes the tune with a slightly altered phrasing... it goes on for over four minutes, and I love it. Likewise, the Shepherd's Wife Waltz is full of color changes that cancel my preconceptions about the tune and make me really listen. Most of the Flying Book set is original—Kelly Werts' Shoebuckle, Quantrill, and Lonesome Run as well as the title tune, Harris' Rain Dreams and On The Carpenter's Porch. The amount of imagination in the compositions and the confidence and creativity in the performances just amaze me. Pete Sutherland's production and Wizmak's engineering give a smooth finish to the album as a whole.

Bonnie Carol's new album—her first since *Laughing Willow* was released nine years ago—has another paradoxical title: **Celtic Caribe.** More than half the set is inspired by Latin American or Tex-Mex sources, and there is one African song, Zangalewa. The remainder is Celtic. She sings in both English and Spanish, while playing dulcimer, bar

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chimes, synthesizer, bodhran, marimba and congas. Does it all work together? Can The King of the Fairies be juxtaposed with Viva Seguin? Hush Me Boys with Jesusita en Chihuahua? Yes, if you understand that they are all expressions of Bonnie's own life influences. Bonnie's originally from Texas, and has spent time in recent years in Nicaragua; and she's been a dulcimer player from the beginning of the dulcimer revival, which has been heavily influenced by the Celtic music revival. What ties all the musics together in this unusual album is Bonnie's very personal singing style. She sings what she sings, clearly, because the songs move her. I find them moving, too, expecially the Hymno de la Alegria, a Spanish version of the chorus from Beethoven's 9th. I've listened to this over and over, and wish it wouldn't end. The piece called Alma, Corazon, Y Vida is the real center of this album, which is a musical sharing of Bonnie's own soul, heart and life.

I love French traditional music as played by Kornag, Lo Jai and Tri Yann, and also the dances from *Orchesographie,* the Renaissance dancing tutor by Thoinot Arbeau. I've never heard these two repertoires performed by the same group, nor heard either on hammered dulcimer before, but what a magical mix they make on Nicholas Blanton's **Pas D'Ete!** The robust energy of the traditonal numbers performed with the Campagnie Barbaroque — a French 9-person band using bagpipes, hurdy-gurdy, accordion, barrel organ and English hor — contrasts strongly with the delicacy of a dulcimer/lute duet on a Galliard by Biagio Marini, the dulcimer/guitar duets with Zythyra [Seth Austen] on La Rossignol and Novus Milles and the dulcimer/bass viol duet on a Scarlatti sonata. But unity is provided by Nick's distinctively subtle "touch" on the dulcimer and — get this! — by the acoustic environment of the cistern of the castle of Grignan, where *Pas D'Ete* was recorded. Listening to as many CD's as I do, I've developed a strong feeling for the recording environment as a crucial element in every project. In this case, the stones of the cistern play an important role in reflecting the artistry of the Compagnie, Seth, and Nick. You might not know the proper French steps, but you can dance in your mind to this music.

Send books, albums and tapes for review, to Carrie Crompton, 11 Center Street, Andover, CT 06232.

The HAMMER DULCIMER BOOK

How I Build The Things by Charlie Alm

Book describes step-by-step how to build a hammer dulcimer. Many tips and illustrations. Helpful to novice and professional. $19.95

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June 24 & 25 1995

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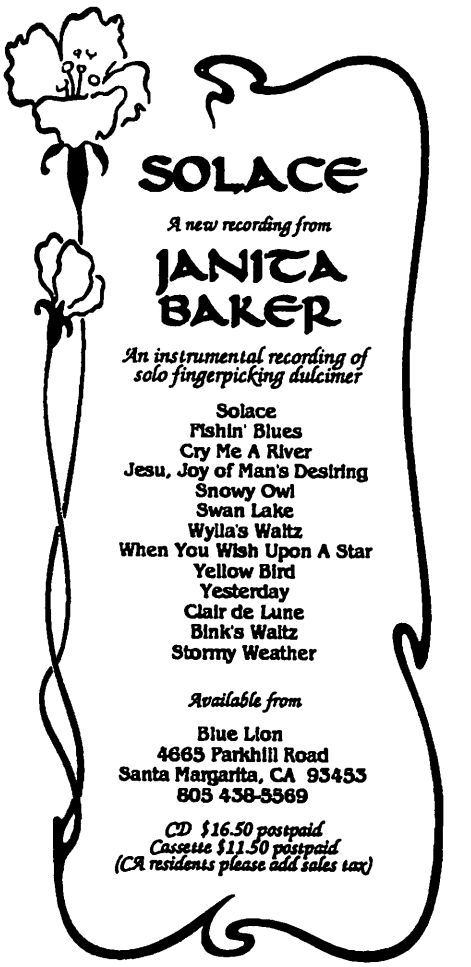
So, plan on spending this weekend with us! We're just nine miles south of New Philadelphia, Ohio right off of I-77. For more information and a flyer write: DULCIMERS BY J.R. 10068 STONE CREEK RD. S.W. NEWCOMERSTOWN, OH 43832 Or Call: (614) 498 - 7753

SEE YOU THERE!!!!!



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The Swannanoa Gathering

FOLK ARTS WORKSHOPS AT WARREN WILSON COLLEGE

"Dulcimer Week", July 16-22, 1995

This year, the Swannanoa Gathering's Dulcimer Week has been expanded to include one of the most appealing and accessible of folk instruments, the hammered dulcimer. Students will have the opportunity to learn the hammered or mountain dulcimer (or both!) in a relaxed and intimate setting of small classes and supportive staff, with some of the country's finest teachers and players including:.

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Bill Taylor

Evan Carawan

Maggie Sansone

Bill Troxler

Jim Miller

Ruth Barrett & Cyntia Smith

Gary Gallier

Dulcimer Week runs concurrently with our Old-Time Music & Dance Week, and the visits from guest Master Artists during the week are open to all.

Call or write for a **FREE** catalog: **The Swannanoa Gathering, Warren Wilson College, PO Box 9000, Asheville, NC, 28815-9000. Telephone: (704) 298-3325, ext. 426.**

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Events

APRIL

Apr 28–30 • Chicago, IL area
Great Plains Folk Festival, featuring workshops, (including a computer workshop for TAB), dance, gospel sing, concerts, and vendors. RV space available. Info: Jackie Brenchley, 708/251-6618 or Margie Hafer, MVCC, 10900 S. 88th Ave., Palos Hills, IL 60465.

MAY

May 5–7 • Cambridge, MA
Blacksmith House Dulcimer Festival. Workshops for mountain and hammered dulcimers, concerts for kids and adults, and jamming. Info: Cambridge Center for Adult Education, 42 Brattle St., Cambridge, MA 02138. 617/547-6789.

May 5–7 • Marion, OH
Spring Fling Campout at Hickory Grove Lake Campground with members of the Mansfield Dulcimer Players. Workshops, jamming, "suicide stew" supper. Info: Bernice Campbell, 288 Adario W. Rd., Shiloh, OH 44878. 419/896-2808.

May 5–7 • Emlenton, PA.
Whitehall Weekend #3. A weekend retreat of jamming and fun with dulcimer enthusiasts (mountain and hammered). All instruments welcome. Info: Cathy Miller, RD 3 Box 108A, Brookville, PA 15825. 814/849-9665.

May 6 • Salem, NC
Mount-n-Aire Dulcimer Festival will be hld at the Winston-Salem Friends Meeting with workshops in the afternoon (mountain and hammered dulcimers) and a concert in the evening. Info: Jeff Sebens, PO Box 129, Fancy Gap, VA 24328. 703/728-4379.

EVENTS CALENDAR DEADLINES

February–April issue:
Events from
early February to early May
Deadline • November 1st

May–July issue:
Events from
early May to early September
This is our largest yearly calendar
Deadline • February 1st

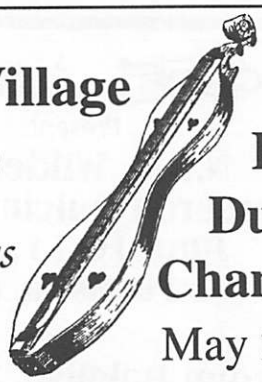
August–October issue:
Events from
early August to early November
Deadline • May 1st

November–January issue:
Events from
early November to early February
Deadline • August 1st

May 7 • McCalla, AL
Southern Appalachian Dulcimer Festival held at Tannehill State Park between Birmingham and Tuscaloosa. Jamming, performances and sales booth. Camping available. Info: Rebecca A. Hughes, 117 Church Ave., Hueytown, AL 35203, 205/497-1078.

continued on the next page

Roscoe Village
presents
Dulcimer Days



Mid-Eastern Regional Dulcimer Championships
May 20-21, 1995

MID-EASTERN REGIONAL DULCIMER CHAMPIONSHIPS AWARDS
First Place Winners in the Mid-Eastern Regional Hammered and Mountain Dulcimer Competitions are offered a chance to go to the National Competition in Winfield, Kansas. In addition to winning First Place Trophies, the Mid-Eastern Hammered Winner will take home a handcrafted hammered dulcimer from "Cloud Nine Musical Instruments", Ostrander, OH, and a custom-made case from "Peg Earl Cases", Montague, MI. The Mid-Eastern Mountain Dulcimer Winner will take home a handmade mountain dulcimer from "Maiden Creek Dulcimers", Wooster, OH, complete with a cordura carrying case from "Thistle Acres," Marengo, OH.

•Competition Fee Same as Entrance Fee
Saturday Evening Concert will feature:
*Mike Berst from Ann Arbor, MI
*Bruce Knarr from Cleveland, OH

Roscoe Village
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Events continued

May 12–14 • Glen Rose, TX
Texas Dulcimer Festival, held at Oakdale Park, features contests for mountain and hammer dulcimer players, arts and crafts fair, workshops and concerts. Info: Dana Hamilton, 904 Houston, Arlington, TX 76012.

May 19–20 • Florence, AL
2nd Annual Tennessee River Dulcimer Festival at McFarland Park. Jamming, open stage, sales booths, fellowship. Camping sites and motels available. Activities begin 6 p.m. on the 19th. Info: John McDonald, Rt.6 Box 330, Florence, AL 35633, 205/766-5030.

May 20–21• Coshocton, OH
Dulcimer Days at Historic Roscoe Village. Mid-Eastern Regional Dulcimer Championships for mountain and hammered dulcimer, workshops, jamming, exhibits,sales, concert. Info: Roscoe Village Foundation, 440 North Whitewoman St., Coshocton, OH 43812. 614/622-9310 or 800/877-1830 (See ad on page 9)

May 20–21 • Claremont, CA
Claremont Spring Folk Festival. So. Calif. Hammered Dulcimer contest, concerts, workshops with dulcimers, quality crafts. Held at Larkin Park. Info: (send a stamp) to C. S. F. F., 8755 La Vine St., Alta Loma, CA 91701. 909/987-5701.

May 20 • Chattanooga, TN
Spring Dulcimer Festival at Audubon Acres. A celebration of the hammered and lap dulcimers. Beginner and intermediate workshops. Bring family, friends, picnic lunch, and favorite acoustic instrument. Info: Stacy Tilley, Chattanooga Audubon 615/892-1499.

May 20 • Morehead City, NC
Crystal Coast Dulcimer Festival, Carteret Community College. Novice hammer and mountain dulcimer taught by Maddie MacNeil. Jamming, evening concert. SASE Donell Meadows, 2103 Shady Lane, Morehead City, NC, 28557. 919/726-7699

May 28–31 • East Troy, WI
Stringalong Weekend. Concerts, workshops, crafts, dulcimer-building, and singing and dancing at YMCA Camp Edwards. Dulcimer activities, dulcimer lessons, group and private. Bring or rent an instrument. Info: UWM Folk Center, Ann Schmid, PO Box 413, MIlwaukee, WI 53201. 800/636-3655 or 414/229-4622.

JUNE

June 2–3 • Owensboro, KY
Yellowbanks Dulcimer Festival. Concerts, workshops, crafts, and vendors at English Park, Info: Yellowbanks Dulcimer Society, c/o Gilda Shortt, 3506 Montrose Ct. Owensboro, KY 42303. 502/926-9877. (See ad on page 10)

June 2–4 • Elverson, PA
French Creek Dulcimer Retreat in French

Yellowbanks Dulcimer Festival
June 2 & 3, 1995
English Park * Owensboro, Kentucky
Featured Performers
*Jon Kay ** Greg Jowaisas*
* Anne McFie *
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FREE ADMITTANCE
Concerts, Open Stage, Workshops both days,
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Present:
N.E.O. Wilderness
Hammered Dulcimer Festival
June 10-11, 1995
Peninsula, OH
Featuring:
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★ Bob Bellamy
★ Barb Levine with Frumious Bandersnatch
★ Billie Westenfelder and Part-Time Pleasure Hammered Dulcimer String Band

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Creek State Park. Informal gathering for all levels of fretted/hammered dulcimer players and other acoustical instruments. Open stage, jamming, workshops and cabin lodging. Info: Greater Pinelands Dulcimer Society, Art Cucinotta, 6 Big Chief Trail, Medford, NJ 08055. 609/654-9323.

June 3–4 • Overland Park, KS
Dulcimer Days Festival. Workshops, mini-concerts, folk dancing, hymn sing, jamming, open stage and sales booths. Info: Ike Lajoie, 6741 Mackey, Overland Park, KS 66204. 913/236-9289.

June 4–10 • Mars Hill, NC
Traditional Old-Time Music Week at Mars Hill College. Includes classes for beginning, intermediate, and advanced clawhammer banjo players along with guitar, fiddle, lap dulcimer, Appalachian singing and more. Info: Continuing Ed. Program, Mars Hill College, Mars Hill,NC 28754. 800/582-3047.

June 9–10 • Cosby, TN
Cosby Dulcimer and Harp Festival #19 at Folk Life Center of the Smokies. For makers, players and listeners of mountain and hammered dulcimer and all kinds of harps. Workshops, children's activities and storytelling. Ticket includes primitive tent camping. Info: Jean & Lee Schilling, PO Box 8, Cosby, TN 37722. 615/487-5543.

June 9–11 • Long Grove, IA
Fiddlers Jamboree, Pioneer Village, Scott Co. Park. Fiddle contest, workshops, open stage and concerts. Info: Fiddlers Jamboree, Julia Petersen, PO Box 17, Pleasant Valley, IA 52767. 319/355-2308 or 319/285-9903.

June 9–11 • Montgomery, Al
Montgomery Dulcimer Players' Festival Ft. Toulouse-Jackson Park. Jamming, beginners workshop, open stage. Camping available. Info: Margaret Gracey, 2319 Tankersley Rd., Montgomery, AL 36106. 334/277-2012

June 10--11 • Peninsula, OH
N.E.O. Wilderness Hammered Dulcimer Festival. Concerts, workshops for beginning to advaced players. Jamming, dancing, sales booth. Other instruments welcome. Info:Bonny Podgurski, 2879 Scarborough Rd., Cleveland Hgts., OH 44118. 216/321-1284 or FOLKNET 216/382-6586.

June 12–17 • Rio Grande, OH
Intensive Sessions in Mountain Dulcimer with Jerry Rockwell. Sessions for Beginner Level 2, Intermediate, Theory and Chord Reference, Rhythm Bootcamp. Pre-registration is required. Camping and lodging are available. Info: Jerry Rockwell, 6368B Ambleside Dr., Columbus, OH 43229. 614/846-1096.

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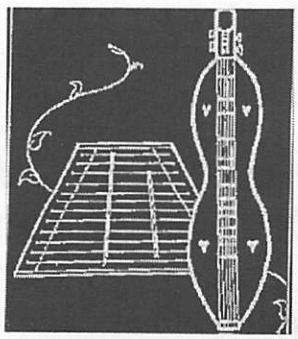
DULCIMER CAMP IN THE MOUNTAINS
& 19th Annual Appalachian Celebration
June 18- 24, 1995



Our Fifth Annual Mountain Dulcimer Camp will soon be here featuring instruction in Lap & Hammer Dulcimer playing. The Camp will run concurrently with the 19th Annual Appalachian Celebration. Featuring evening concerts, story telling, music presented by old time musicians, dancing, and one of the largest craft markets in Eastern Kentucky.

Our staff will feature David Schnaufer teaching Advanced Lap Dulcimer, Bill Taylor Intermediate Lap Dulcimer, Maurine Sellers Novice Lap Dulcimer, Lorinda Jones Beginning Lap Dulcimer, and Kendra Ward Bence Int/Adv. Hammered Dulcimer. George and Rodi Jackson, Dulcimer Camp Coordinators will be looking forward to meeting you.

MOREHEAD STATE UNIVERSITY
CONTINUING EDUCATION
Morehead, Kentucky 40351 (606)783-1054

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Events continued

June 23–25 • Hastings, MI
Southern Michigan Dulcimer Festival featuring concerts, workshops, dances, close-up concerts, open stage, jamming and musical sales area. Campsites available. Info: Warren Guiles, 9575 Peach Ridge, Sparta, MI 49345. 616/887-9436. (See ad on page 12)

June 17 • Brethren, MI
Spirit of the Woods Folk Festival. Performances, music, dance, children's activities and crafts at Dickson Township Park. Camping available. Info: Spirit of the Woods Music Association, 11171 Kerry Rd., Brethren, MI 49619. 616/477-5381.

June 19–22 • Mt. View, AR
Mountain Dulcimer Workshop at the Ozark Folk Center. Intensive sessions, beginning and intermediate levels. Info: Ozark Folk Center, PO Box 500, Mountain View, AR 72560. 501/269-3851.

June 23–25 • Calabasas, CA
Summer Solstice Folk Music, Dance, & Storytelling Festival. 300 workshops for instruments (including dulcimers), singing, dance and crafts, storytelling and concerts at Soka University. Camping on site. Handicapped accessible. Info: California Traditional Music Society, 4401 Trancas Place, Tarzana, Ca 91356-5399. 818/342-7664.

June 23–25 • Altamont, NY
Old Songs Festival of Traditional Music and Dance. Altamont Fairgrounds. Concerts, participatory dancing, learn-hows, dulcimer workshops, storytelling and family activities. Camping available. Handicapped access. Info: Old Songs, Inc., P.O. Box 399, Guilderland, NY 12084. 518/765-2815

June 24–29 • Lake Geneva, WI
Summer Stringalong, featuring dulcimer concerts, workshops, crafts, singing, dancing, & children's activities. Bring or rent an instrument. Conference Point, Lake Geneva. Info UWM Folk Center, PO Box 413, Milwaukee, WI 53201. 800/636- FOLK (3655). or 414/229-4622. (See ad on page 13)

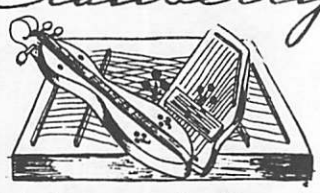
June 24–25 • Tullahoma, TN
Paul Pyle Dulcimer Festival, featuring performances and jamming. All day jam session, with pot luck supper and annual meeting on Saturday the 24th. Festival Sunday, June 25th. Info: Paul Pyle Dulcimer Association, 105 Point Circle Drive, Tullahoma, TN 37388. 615/455-6800.

June 24–June 30 • Blue Mt. Lake, NY
Northeast Dulcimer Symposium Week. Full week intensive. Participants work with master players (mt. and ham. dulcimers) in small group and private lessons. All playing levels. Info: Barbara Truex, Northeast Dulcimer, 434 Preble St., S. Portland, ME 04106. 207/799-6899.

June 24–25 • Newcomerstown, OH
Defeated Creek Dulcimer & Old-Time Music Fest. Hands-on teaching workshops for

nineteenth annual

Cranberry



Dulcimer Gathering

July 28, 29, 30, 1995

Unitarian Universalist Church

Binghamton, New York

Steve Schneider *Hammered Dulcimer*
Rosamond Campbell *Fretted Dulcimer*
Brian Bowers *Autoharp*

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SATURDAY CONCERT
Ruffwater Stringband,
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Brenda Vetter,
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mt. and hammered dulcimers and other instruments, jamming and concerts. Info: Dulcimers by J. R., 10068 Stonecreek Rd, SW, Newcomerstown, OH 43832. 614/498-7753. (See ad on page 7)

June 25–30 • Boone, NC
Appalachian State University Dulcimer Playing Workshop. Comprehensive courses for all levels of mt. dulcimer playing and specialized courses. Concerts, open stage, short classes, dance & field trip. Info: Lou Ellen Jones, ASU Office of Conf. & Inst., Boone, NC 28608. 704/262-3045.

June 29–July 2 • Newport, PA
Mountain Laurel Autoharp Gathering. Autoharp workshops, contest, and concerts. Info: Limberjack Productions, PO Box A, Newport, PA 17074. 717/567-9469.

JULY

July 7–8 • Unicoi State Park, GA
Appalachian Music Festival. Concerts, exhibitors, workshops, and dancing featuring traditional Scottish, Irish, folk, dulcimer, string, and old-time mountain music. Info: Programming Unit, Unicoi State Park, PO Box 849, Helen, GA 30545. 706/878-2201, ext. 282.

July 7–9 • Bar Harbor, ME
Downeast Dulcimer and Folk Harp Festival. Workshops, open stage, concerts, song sharing, and sales booths. Motels and camping nearby. Info: (send SASE) Song of the Sea, 47 West St., Bar Harbor, ME 04609. 207/288-5653.

July 7–9 • Carthage, MO
Summerfest 1994. Workshops, concerts, jam sessions, crafts. Autoharp, mountain and hammered dulcimers, banjo, guitar, saw, spoons, leaf, accordion, others. Info: L. Woods, PO Box 158, Crestline, KS 66728. 316/389-2377 or 417/624-3580. (See ad on page 6)

July 8–9 • Morris, IL
Gebhard Woods Dulcimer Festival Workshops, concerts, jamming, dancing, children's activities. Info: Donna Tufano, PO Box 59, Elmwood Park, IL 60635. 708/456-6292. (See ad on page 16)

July 8–9 • Warrenville, IL
Warrenville Folk Festival. Concerts, workshops for mountain and hammered dulcimers, jamming, crafts, children's activities. Info: Dona Benkert, PO Box 248, Warrenville, IL 60555. 708/717-8495.

July 9–August 13 • Elkins, WV
Augusta Heritage Arts Workshops. Five weeks of classes, concerts, dances, etc., including many week-long mt. and hammered dulcimer workshops, beginning to advanced. Mountain dulcimer construction. On-campus lodging and meals available. Info: Augusta Heritage Center, Davis & Elkins College, Elkins, WV 26241. 304/636-1903.

continued on the next page

Singing • Folk Harp • Dulcimer • Guitar • Dancing • Autoharp • Concerts • Hammered Dulcimer • String Band

Milwaukee Folk Center

Summer Stringalong

with Sally Rogers, Larkin Bryant, Rick Thum, Joel Mabus, Liz Cifani, John Knowles, Sanna Longden, Charles Whitmer, Will & Ann Schmid, Rich & Maureen DelGrosso

ONE WEEK'S ROOM, BOARD, TUITION FOR UNDER $300!

Join us for a folk arts vacation at the Point Conference Center on historic Lake Geneva. Bring your family to enjoy a lake vacation while you attend the Summer Stringalong. Learn from some of the nation's greatest folk artist/teachers. Jam on outdoor porches overlooking the lake; heat up the night with African drumming around a bonfire; play dulcimer with Larkin and Sally or hammered dulcimer with Rick Thum; learn guitar from Joel Mabus and John Knowles; play autoharp with Charles Whitmer and Ann Schmid; sing some great new songs with Sally Rogers. Take a break in the afternoon to sail or swim at the sandy beach, play tennis or join a ballgame. Learn the Motown and Chicago blues with Rich and Maureen DelGrosso; master a new pick or solo on guitar, harmonica or mandolin. Dance the night away with Sanna Longden; play folk harp with Liz Cifani; relax at evening concerts. Enjoy dances, stories & crafts from other cultures. Come away refreshed by a community of people who share your interests.

Call or write for a complete brochure. Get on the mailing list for the May, November, and March Stringalong Weekends.

Larkin Bryant

Sally Rogers

Rick Thum

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Lake Geneva, Wisconsin ❦ Conference Point ❦ June 24 to 29, 1995

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4TH ANNUAL

AUGUST

DULCIMER

DAZE

AUGUST 11, 12, & 13
1995

AT

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AND
FAMILY

TOM BAEHR

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(802)464-7450

Events continued

July 9–15 • Morehead, KY
Dulcimer Camp in the Mountains at Morehead State University. In-depth classes in lap and hammer dulcimer, mini-classes, concerts, jam sessions, air-conditioned suites and classrooms. Info: Morehead State University, Morehead, KY 40351. 606/783-2077 (KY) or 800/354-2090 (other states). (See ad on page 11)

July 9–Aug 5 • Swannanoa, NC
The Swannanoa Gathering, featuring week-long workshops in the folk arts. Includes a Dulcimer (mt. and hammered) Week. Campus housing & meals available. Info: The Swannanoa Gathering, Warren Wilson College, Box 9000, Asheville, NC 28815. 704/298-3325, ext. 426. (See ad on page 8)

July 9–21 • New Windsor, MD
Common Ground
offers two weeks of study in hammered dulcimer, mountain dulcimer, banjo, fiddle, bass, guitar, mandolin, accordion, Southern Mountain harmony singing, gospel, and more. On campus at Western Maryland College. Info: Common Ground, 1644 Stone Chapel Rd., New Windsor, MD 21776. 410/857-1710. (see ad on page 34)

July 12–15 • Evart, MI
Dulcimer Funfest at the Osceola County Fairgrounds. Concerts, workshops, open stage, Jamming and sales booths. Camping available. Info: Donna Beckwith, 817 Innes NE, Grand Rapids, MI 49503. 616/459-6716.

July 14–16 • Brasstown, NC
Workshop: Learn to Play Mountain Dulcimer by Ear. Info: John C. Campbell Folk School, Brasstown, NC 28902. Telephone 800/365-5724.

July 16-22 • Brasstown, NC
Workshop: Hammering a Tune on the Hammered Dulcimer (beginners). Info: John C. Campbell Folk School, Brasstown, NC 28902. Telephone 800/365-5724.

July 22–23 • Indianapolis, IN
Eagle Creek Folk Music Festival. Solo and group performances including mountain and hammered dulcimers, autoharp, guitar and fiddle. Info: Dave and Sue Beard, Central Indiana Folk Music & Mt. Dulcimer Society, PO Box 1503, Indianapolis, IN 46206. 317/462-9681.

July 22–23 • Cooksburg, PA
Weekend Dulcimer Classes for mountain and hammered dulcimer. Limited enrollment instructional learning. Cook Forest State Park. Pre-registration a must. Info: Marilyn Karns, Cook Forest Sawmill Center for the Arts, P.O. Box 180, Cooksburg, PA 16217.

July 23–Aug. 26 • Kingston, NY
Ashokan Fiddle and Dance Workshops. Music and dance classes (beginning and experienced levels), evening concerts and dances. Info: Jay Ungar, RD1, Box 489, West Hurley, NY 12491. 914/338-2991.

July 23–28 • Kansas City, MO
Heartland Dulcimer Camp offers a week of study in both hammered and mountain dulcimers (all levels). Morning classes and afternoon workshops. Jam sessions, open stage and concerts. Info: Esther Kreek, 1156 W. 103rd St., Kansas City, MO 64114. 816/942-6233. (See ad on page 17)

July 27-30 • Louisville, KY
Kentucky Music Weekend. Concerts, workshops, dances and crafts at Iroquois Park. Also see August 1st listing. Info: Nancy Barker, Box 86, Bardstown, KY 40004. 502/348-5237. (See ad on page 16)

July 28–30 • Binghamton, NY
Cranberry Dulcimer Gathering. Held at the Unitarian Universalist Church. Workshops (mountain and hammer dulcimers, autoharp) concerts, open stage, contra-dancing and jamming. Primitive camping available. Info: Ed Ware, 1259 Fowler Place, Binghamton, NY 13903. 607/669-4653. (see ad on page 12)

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parties, harps to hurdy gurdies, bagpipes to belly dance. Camping and childcare available. No pets or day visitors. Info: Lark In The Morning, Box 1176, Mendocino, CA 95460. 707/964-5569. FAX 707/964-1979.

July 28–30 • Abingdon, VA
Virginia Highlands Festival, featuring a hammered dulcimer building workshop. No woodworking experience needed. Info: Southwest Virginia 4-H Educational Center, Abingdon, VA 24210. 703/676-6180.

July 29–30 • Kirtland Hills, OH
Little Mountain Folk Festival, with traditional music, performances, exhibits, food, country dance, formal & informal workshops, jamming, and arts and crafts (include dulcimers and supplies). Info: Joan Kapsch, Lake County Historical Center, 8610 King Memorial Rd., Mentor, OH 44060. 216/255-8979.

July 31–Aug 4 • Bardstown, KY
Kentucky Music Week. Instruction in fretted and hammered dulcimers and other instruments plus singing and concerts. Info: Nancy Barker, Box 86, Bardstown, KY 40004. 502/348-5237. (See ad on page 16)

July 31–August 3 • Mt. View, AR
Summer Hammered Dulcimer Workshop at the Ozark Folk Center. Intensive sessions, beginning and intermediate levels. Info: Ozark Folk Center, PO Box 500, Mountain View, AR 72560. 501/269-3851.

AUGUST

August 11–13 • West Dover, VT
Dulcimer Daze. Open stage, workshops and concerts. Info: Folk Craft Music, PO Box 1572, Wilmington, VT 05363. 802/464-7450. (See ad on page 14)

August 11–13 • Brasstown, NC
Workshop: Learn to Play Mountain Dulcimer by Ear. Info: John C. Campbell Folk School, Brasstown, NC 28902. Telephone 800/365-5724.

August 12–13 • Salem, WV
Dulcimer Weekend at Fort New Salem, (a nineteenth century West Virginia settlement), features workshops (hammered and mountain), concert, and jamming. Info: Carol Schweiker, Fort New Salem, Salem-Teikyo University, Salem, WV 26426. 304/782-5245.

August 11–13 • Wentworth Springs, CA
Kindred Gathering #21. 35 miles east of Placerville. A gathering for friends of modes and dulcimerie. Workshops, concert. Info: Robert Force, 1228 Blaine St., Port Townsend, WA 98368. 206/385-5289 or George Osner, 209/527-4420.

August 25–27 • Midland, MI
Old Car and Folk Music Gathering. Jamming, workshops, concerts and dance. Camping available. Info: Bill Kuhlman, 2769 S. Homer Rd., Midland, MI 48640. 517/835-5085.

SEPTEMBER

September 3–9 • Brasstown, NC
Workshop: Hammering a Tune on the Hammered Dulcimer (beginners). Info: John C. Campbell Folk School, Brasstown, NC 28902. Telephone 800/365-5724.

September 8–10 • Shepherdstown, WV
Upper Potomac Dulcimer Festival. Annual hammered dulcimer festival, featuring classes at all levels, open mike and a concert. Info: Joanie Blanton, Box 1474, Shepherdstown, WV 25443. 304/263-2531.

September 16–18 • New Milford, CT
Housatonic Dulcimer Celebration offers a weekend of classes in mountain and hammered dulcimers, vendors, concerts, and more. Info: Thomasina Levy, 60 Goodhouse Rd., Litchfield, CT 06759. 203/567-8262. (See ad on page 15)

September 23–24 • Memphis, TN
Memphis Dulcimer Festival, featuring performances and workshops on hammered and mountain dulcimers, autoharp, etc. Info: Memphis Dulcimer Festival, 95 N. Evergreen St., Memphis, TN 38104. 901/725-6976. (See ad on page 17)

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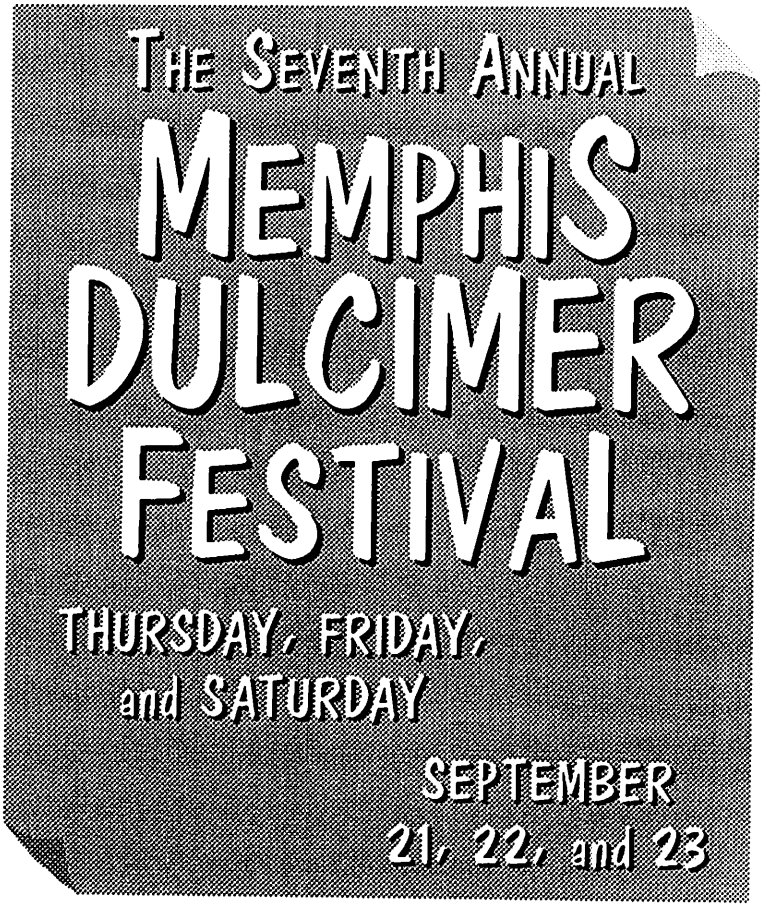

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Technical Dulcimer

by Sam Rizzetta

This summer I built an hourglass-shaped dulcimer from a Black Mountain kit. While it turned out nicely, I'm finding more and more dulcimer music that assumes the presence of the 6-1/2 fret, and I haven't one. The vibrating string length of my dulcimer is 26-7/8 inches. How do I determine exactly where the added fret should go?

I am interested in installing a pickup in this dulcimer as well. Any suggestions as to location, installation, brand of pickup, etc? What else do I need besides something with a speaker in it? I've never electrified anything before, well, maybe a few wine bottles that became lamps...

One more thing: I plan on building another dulcimer in the near future, this time not from a kit. I am curious about the use of bracing in the back. The kit instrument has none as none was shown nor supplied.

Whether bracing is needed in the back of a fretted dulcimer depends on a variety of factors. The main reasons for adding a brace or braces when constructing the dulcimer back are to prevent cracks or warps in the wood, and to make the back more stiff. Whether the back will be at risk for cracking and warping depends on the material of the back, the thickness of the back, and how wide the back is.

I will assume that the thickness of the back is about 1/8 inch to 1/10 inch, dimensions commonly used. If the material of the back is plywood, then it will resist cracking, perhaps warping, with no bracing. If solid wood is used however, a brace may be desirable. If the back is no more than 6-1/2 inches wide and is assembled in a dry environment of 45% humidity or less, then a brace may not be needed. Some dulcimers with solid wood backs are wider and will benefit from a back brace running across the grain at the widest bout of the dulcimer. A very wide hourglass shaped dulcimer might even beg for a brace at each wide bout.

The most important feature of the back brace is that it have sufficient gluing surface between it and the wood of the back. Thus, a relatively wide brace is best. A width of 3/8 inch might be a minimum, with 1/2 inch to 3/4 inch being safer. The height of the brace determines the stiffness of the back and how well warping is controlled. The wider the dulcimer, the higher the brace, as a general rule. For a narrow dulcimer of 7 inches or less in width, a brace height of 3/8 inch to 1/2 inch may be fine, 1/2 inch to 5/8 inch for a wider back. The brace may be left square-shaped in cross section, or the upper corners can be gracefully rounded. The brace needs to be strongest toward the middle of the back; less strength is needed as the brace approaches the sides. So, some weight may be saved by tapering the brace,

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making it lower as it approaches the sides. You might start the taper about 1-1/2 inches from the sides. How low to go is a judgment call. For safety make the minimum height of the brace at the sides 3/16 inch or greater.

Besides resisting cracking and warping, bracing the back will also control the stiffness of the back. And stiffness influences tone. It is difficult to assess this without knowing all the details of a given dulcimer design. But generally, a back that is more stiff may tend to give a dulcimer a sharper and more articulate tone, and may emphasize the drones. It might be louder but less articulate. It might also be agreeably less harsh depending on what the rest of the dulcimer is like. There is no right or wrong to any of this. The back brace is just one of many design features which may be used to adjust the sound or solve problems.

I must also point out that there is more than one way to achieve similar results. Some of the finest old dulcimers I've heard used unbraced poplar wood in 1/4 inch thickness for both top and back. The rather thick wood made braces unnecessary. And the light weight of the poplar prevented them from being heavy and unresponsive.

The question of positioning the 6-1/2 fret is an interesting one. I covered fret positioning for fretted dulcimers in the Technical Dulcimer column, DPN Vol. 18, No. 1 & No. 2. You can derive 6-1/2 fret positions from the formulae given in those articles. Where the fret is placed depends on the temperament of the fret scale used. Temperament is explained in Vol. 18, No.2.

A majority of recent dulcimers, including kits, probably use the equal-tempered scale. For such an instrument with equal temperament, multiply the scale length, L, by .4702857 to derive the distance, X, from the nut to the 6-1/2 fret.

$$.4702857\ L = X$$

You've given your vibrating string length as 26 7/8". If this is obtained by measuring the distance from the nut to the saddle, it may also include an intonation compensation. To get the theoretical vibrating length minus the compensation, measure the distance from the nut to the seventh fret (octave fret) and multiply by 2. Let us assume the distance from nut to seventh fret is 13-11/32 inches, or, by converting to decimals to ease our calculations, 13.34375 inches. Multiplying by 2 gives the vibrating length, 26.6875 inches. Enter this into the above formula:

.4702857 times 26.6875 inches =
X = 12.55075 inches

Converting this to the closest convenient fraction, the distance from the nut to the 6-1/2 fret is 12 35/64 inches. Now we can grab our ruler, fretsaw, and fretwire and finally add that elusive 6-1/2 fret!

If you've followed my columns in the past, you know that I like mean-tone temperament for the fretted dulcimer. For mean-tone fretting, change the 6-1/2 fret formula to:

$$.465357\ L = X$$

Again, X is the distance from the nut to the 6-1/2 fret. Since the accuracy of these formulae is important, I'll ask the proof readers to be especially careful.

I'd like to caution against adding frets, or making any changes for that matter, if you have an older instrument that may have historical interest or value. Also, if you are not an experienced instrument maker, adding frets to a very nice dulcimer is not a do-it-yourself project. Have the 6-1/2 fret added by the original maker or a very competent repair person. If you are building your own dulcimers or kits, give it a try!

Pickups, amplification, and sound systems for dulcimers have been covered in previous columns. Check the Technical Column in Vol. 16, No. 1 of the DPN for one article on electrifying fretted dulcimers. Keith Young, a musician and master dulcimer maker, is now having custom dulcimer pickups made by the L. R. Baggs company. The pickup is built into the saddle and is made to fit 4 string dulcimers with a fretboard width of 1.46 inches. This appears to be a very well designed and versatile pickup. Installation requires mounting the pickup into a saddle slot instead of the usual saddle, and wiring it to an output jack. I'd recommend the end pin jack which is an available option. Current price is $100 for the pickup, $110 with the end pin jack, and $95 for a preamp equalizer designed for the pickup. Installation instructions are included. For information contact Keith Young, 318 Kendale Road, Annandale, VA 22003, or look for his ad in the DPN.

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Dulcimer Clubs

edited by Judy Ireton

Congratulations and welcome to all of the new clubs. There have been more new clubs formed since the last Clubs Directory than in all of the years I have edited this column. Keep us posted. Tell us how you are growing and what you are doing. Your new ideas and thoughts may give some of the Old-Timers new directions.

The Club Profile in this issue is not about Old-Timers exactly, but the Silver Strings Dulcimer Society has been active since the summer of 1982.

Very important Clubs Column information

Send news of club happenings directly to:

Judy Ireton
6865 Scarff Road
New Carlisle, OH 45344

Send all listing information for current and future Clubs Directories (contact person, address, phone, etc.) directly to:

Dulcimer Players News
PO Box 2164
Winchester, VA 22604
Fax: 703/678-1151
E-Mail: Maddie955@aol.com

Profile: Silver Strings Dulcimer Society

Member Dave Smith and his new kite

Like all traditional societies, the Silver Strings Dulcimer Society has a history that has been passed orally, in pictures, and by music. In the summer of 1982, a small group (10–12 people) of students from a class taught by Cecelia Webster decided to get together in a park to play. Several tunes were attempted at that first meeting. "Westphalia Waltz" was the most commonly known and the most successful. Since that time, "Westphalia Waltz" has been played at the beginning of every meeting and playdate.

The club now consists of over 120 members who come from all over the southeastern Michigan area. We also have two players who come *north* from Canada to attend our meetings. Many instruments are included—hammered dulcimer, mountain dulcimer, guitar, fiddle bass, mandolin, banjo, recorder, and others. Meetings, attended by thirty to forty people, are held twice monthly on the first and third Thursdays. Some meetings have a formal workshop for new tunes. All meetings have time for jamming. Members are kept advised of schedules, music, and happenings via a month newsletter, *The Soundboard.*

Silver Strings was formed to help beginning players learn new tunes and find people with a common interest. A part of the club's purpose is to share and teach others about traditional music and instruments. Many Silver Strings members participate in community performances. We have played for events such as festivals, fundraisers, company parties, business openings, and at the Detroit Metro Airport. We even played at the memorial service of a member who truly loved that "sweet music."

For the past three years Silver Strings has sponsored mini-workshops and concerts. Well-attended by members, this event is also advertised and open to the public. Past performers and teachers have included Cathy Barton and Dave Para, Maddie MacNeil, Judy Pleister, and Just Friends.

Silver Strings has struggled with the issues of many clubs. Growth, finances, meeting space, individual needs, selection of music, and many other items have caused much lively discussion. We continue to work together and hope to enjoy music and the Silver Strings Dulcimer Society for many more years.

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RAY HOLLAND

Dulcimer Player News mini profile

Originally an oboist, I always wanted to play a stringed instrument.The dulcimer appealed because, for the first time, I had more fingers than the instrument had strings.

I started five years ago, and began attending the Autumn Hills Festival. I teach three students, and perform regularly for our community center and at church.

About the music

Gustav Holst was a renowned English choral, band, and orchestral composer of the early twentieth century. Although he is best known for his orchestral suite, *The Planets,* he worked extensively throughout his lifetime with amateur church choirs and amateur instrumental groups, and wrote much of his music for them. "The Dancing Day" comes from the period of Holst's career, during World War I, when he was working with several church choirs, and began holding combined concerts with the church choir at Thaxted Church. This evolved into an annual music festival at Thaxted, held each Whitsun, or Whit Sunday (Pentecost).

The vicar of Thaxted Church, Conrad Noel, had discovered the words to an old carol, "This Have I Done For My True Love," in an old book of verses. Holst set the words to original music. The result was such a perfect symbiosis of words and melody that Holst often had trouble convincing listeners that it was not a traditional folk song. "The Dancing Day," as Holst always referred to the piece, was first performed at the third Whitsun Festival, held in 1918. (This was also the last Whitsun Festival to be held at Thaxted Church.)

Regarding playing technique, when I first arranged this song, I actually intended it to be strummed across all strings throughout the entire piece. This creates a boisterous, almost raucous sound, but perhaps this is not inappropriate in light of the joyful nature of the words regarding the Incarnation of Christ. On the other hand, there is an inherently mournful aspect to the tune itself, which suggests a combination of strumming (the first beat of each measure plus wherever else appropriate) and picking.

How's that for definite? In the end, I would have to say it is open to interpretation, which may have as much to do with one's theology as it does with one's musical perspective. I play it both ways, depending upon how it strikes me at that moment.

Ray Holland
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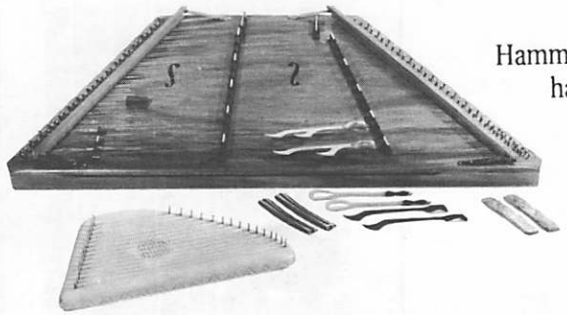

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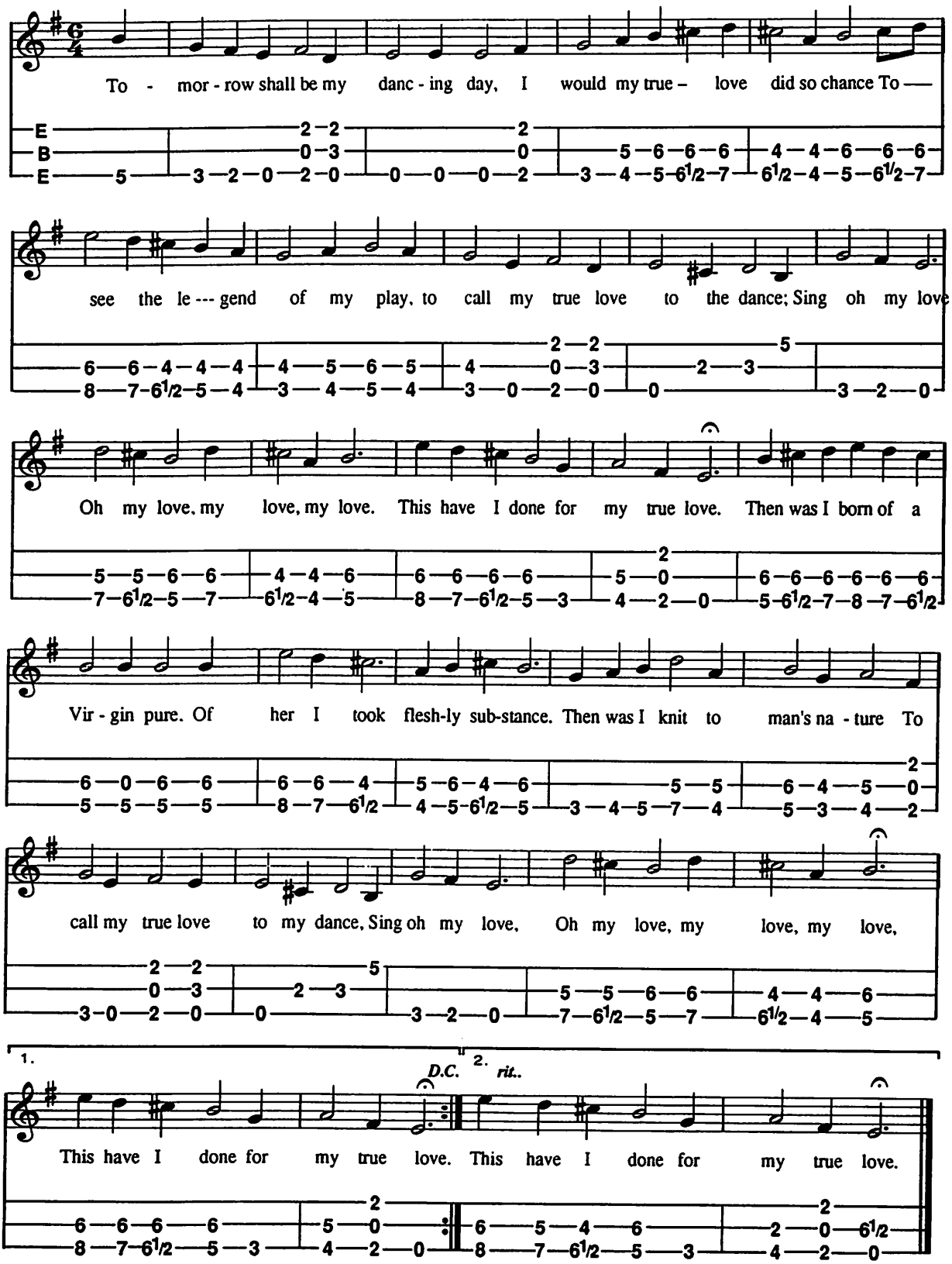
Tuning DAD, Capo at 1st Fret

Arr. by Ray Holland III, 1992



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Musicality is driving Karen Ashbrook these days. It's the organizing principle behind her own playing and the key concept for her students and on her tours. "I do more than Irish music," said Ashbrook, who is best known for her Irish music on hammered dulcimer, flute and whistle performances with "Ceoltoiri," and her book/tape set *Playing the Hammered Dulcimer in the Irish Tradition.* "I don't even teach Irish music to my students. I want to teach them music, to be musical."

To that end, Ashbrook gives her students the rules and concepts of arranging, but won't play tunes on the dulcimer for them. "They have to play what they're hearing in their head. I play the flute or the whistle for them... in a workshop, you don't have that luxury, so you give people arrangements, but when there is time, as in private lessons, I teach people to play what they hear."

Her focus is on leading dulcimer players to use the whole instrument, draw from the bass and the high notes at the same time and incorporate three bridges as opposed to just chords. "The trick is to force people out to the edges of the instrument. Then the amazing thing is that by taking notes from the bass and treble, you set your instrument ringing and make it sound like two or three instruments," Ashbrook said.

Sometimes that means a focus on drone notes, mostly roots and fifths. "And I look for ways to extend filler phrases so that rather than merely filling out the tune, they send your hands in different directions. Or I skip some notes of the arpeggio or chord to take the filler broader than I would have otherwise. I'm talking about literally stretching the tunes with hand-oriented functions, the left hand taking all the high notes and the right hand all the bass.

"In dance music and traditional music, people never talk about musicality. They aren't taught in terms," she said.

Along with musicality, musicians must have understanding. Ashbrook talks about the gestalt of learning music. "I find it impossible to teach traditional music to people who aren't around it. They don't have it in their ear. To learn, it's important to be immersed in the sound you seek. It's like learning a foreign language while living in that country: you're not taught the grammar, but you do it right naturally."

One thing that helps is to learn the idioms. "I love analyzing the music when I'm teaching. I have my students do exercises that are phrases that happen constantly, like scales of thirds 1-2-3-1 or 3-2-1-3. Then, in a workshop or any type of music, inevitably that little melodic piece of scale show up in a pattern. When people are learning by ear, it helps to know that there are patterns."

What's the relationship between your life and your music?

"My latest project—*The Hills of Erin*—has been a very spiritual one for me. A lot of my best music has come in times of pain in my life, to express this agony, work through my pain... Several pieces on this newest album come out of that. I was separated from my husband for a while, and I came back to a Bach cello piece, the Prelude to the first cello suite."

It was a piece Ashbrook had played years ago on the French horn, and, when a restaurant gig presented an excuse to learn some classical music, the G-major piece came to mind—it would fit well on the dulcimer.

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KAREN A

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PHOTOGRAPHY BY RICHARD WHEATON

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SHBROOK

"As I was learning it, I realized the depth of the piece, even though it's simple. It became a prayer for me. It represented going through pain but coming back triumphant. The project is about music that's healing, and I'm hoping that people will pick up on that. Ashbrook dedicated her recording of the piece to her father, who's lived with cancer for years and goes on living "an incredibly full life." The piece is about triumph and "transcends any one situation I've ever been in," she adds.

Tell us about your professional evolution.

Ceoltoiri has been together for ten years now, but even after a decade, they are exploring new directions and ideas. "We're radically different personalities, and disagree about everything. If a piece is a dirge to one of us, it's a light-hearted melody to another. Our singer brought us a light-hearted ditty, but it was a murder ballad."

Along with her work with Ceoltoiri, Ashbrook's been active in other musical venues. She's been in a band that plays traditional Jewish music (but not primarily Klezmer) for seven years, has played contra dances for nine years, and has played Appalachian music for as long as she's played the dulcimer. Just for spice, she does some Scandinavian music and some classical. "I can do a twelve-bar blues riff, and even some really eclectic music such as" Would You Like to Swing on a Star" or cowboy music, Afghani music. I know a lot more chromatics now than I used to."

Recently, with her piano player unavailable for touring, Karen put together a new band, more eclectic, playing European, American and classical music—she terms it "very playful." She also plans to do more writing. "I want to expand on the concept of playing the dulcimer musically. And I want to do two books on separate hands arranging, separating your hands like the right and left hands of piano players. I'd like to teach people how to get into it, like playing a round with one part in each hand."

How do you keep the fun in your studying, playing, recording and performing?

"On stage, I enjoy making up facts about what we're presenting—our tabloid headlines of the 1700's, like what people did for fun before they had the *Weekly World News.* I really love the made-up 'facts.' For example, when Ceoltoiri does a song called 'Cruel Sisters.' In it, a woman is murdered by a jealous sister and her body is turned into a harp. It's very graphic.

"I like to say this is the true story behind how Sue Richards got her harp.

"And I like new challenges. My new project, *The Hills of Erin,* is quite different for me. It's not in a dance style at all, not traditional. I just took a very lyrical lush approach to it, and I've never done that before. I think it continued to push me to focus on the musicality, style. Even the recording process stretched me. I picked a producer, Bob Read, a lyrical musician who played with Trapezoid and is now with Bruce Hornesby (piano, singer, songwriter)—because he's a phenomenal arranger and a brilliant musician.

"The producer's function is to help you create the sound you want. Every time Bob pushed me away from traditional music I resisted, even though that was my goal. As we went on and on it was scary to me. What would my traditional music friends think of it? It's like when you break away from what your parents want and wait to see what they think of it. I'm pleased though. These works go so well this way."

To contact Karen Ashbrook:
P.O. Box 8310
Silver Spring, Maryland 20907
301/588-2820

DISCOGRAPHY

Celtic Lace (Ceoltoiri, with Sue Richards on Celtic harp) Maggie's Music #203. 1989

Playing the Hammered Dulcimer in the Irish Tradition, book/tape set, Oak Publications, Foolscap Publications, 1984, revised 1988.

Silver Apples of the Moon, Ceoltoiri, Maggie's Music, #202. 1992.

The Hills of Erin, Maggie's Music #207. 1994

A tune arranged by Karen Ashbrook appears on the next page

by Robin Palley • Philadelphia, Pennsylvania

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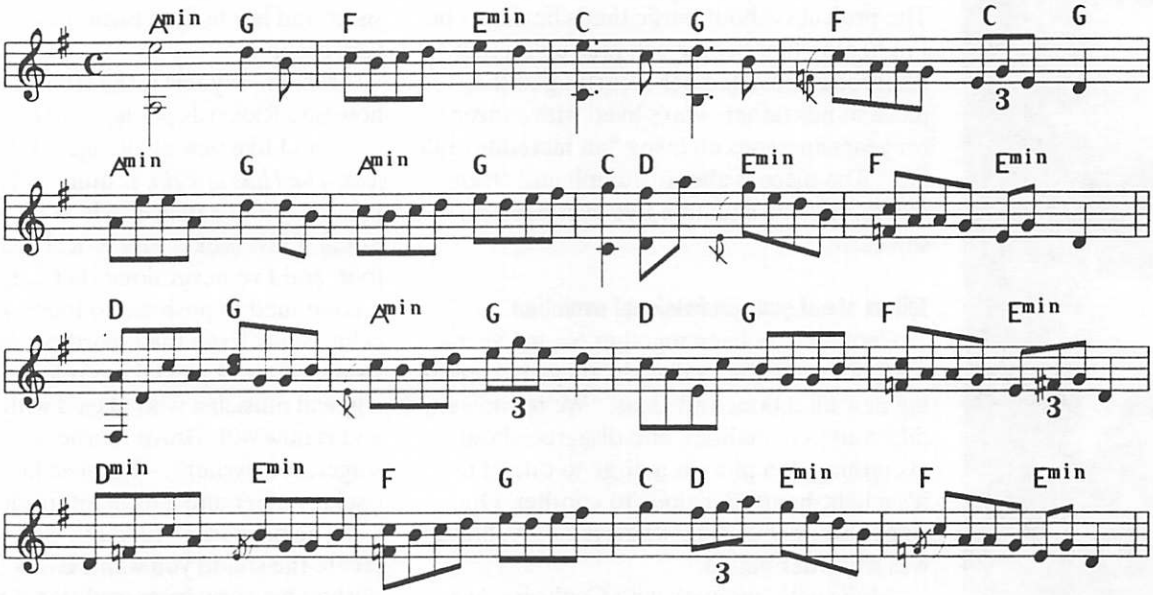
Good Morning to Your Nightcap

arr. Karen Ashbrook



This is a traditional Irish reel popularized by Sligo fiddler Michael Coleman earlier this century. On Hills of Erin we play it slower than reel tempo. The parts may be played double (long) or simple (short). David and I have four different chord progressions. The chords listed are from the fourth time through the piece.

KAREN ASHBROOK
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- See Karen's interview this issue -

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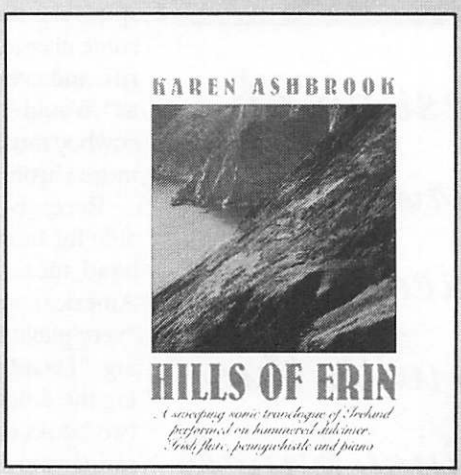

"Ashbrook's 'Hills' is worth a visit...alive with music with its rhythmically buoyant jigs and reels but also with sounds subtle and haunting." **—WASHINGTON POST**

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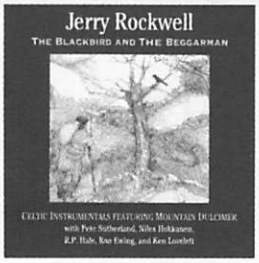

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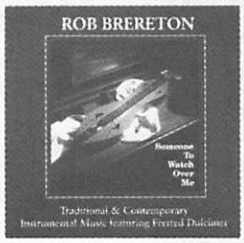

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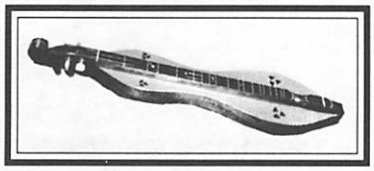

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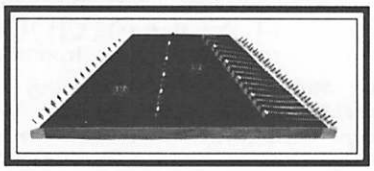

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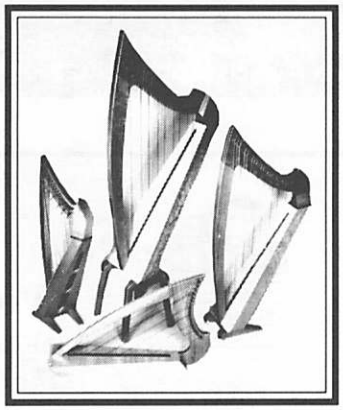

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Written for Hammered Dulcimer

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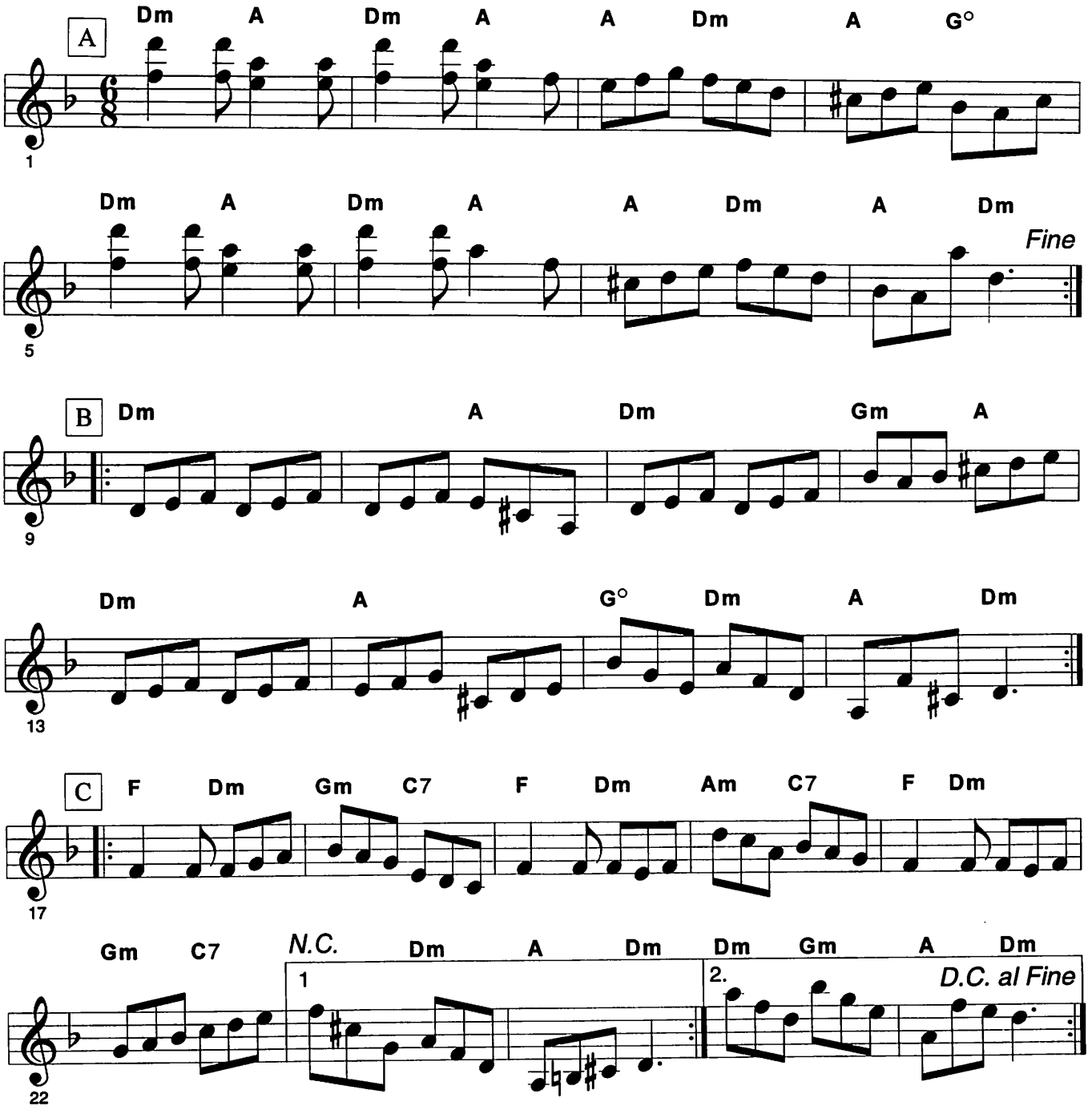

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REBECCA ASKEY

Dulcimer Player News mini profile

Rebecca Askey is the choir director of Wesley United Methodist Church in Mechanicsburg, Pennsylvania. She performs in a duo with Anna Hope of Harrisburg, Pennsylvania under the name of "Sweet Heritage" and teaches instrumental music, including lap and hammered dulcimer, guitar, autoharp and bowed psaltery, in her home studio. Becky is also a performing member of the classical music society, "The Wednesday Club" in Harrisburg.

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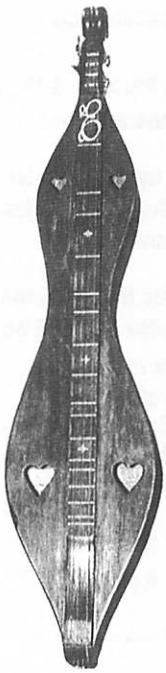

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Mountain Dulcimer Tales & Traditions

by Ralph Lee Smith

Edd and Nettie Presnell, June 15, 1994

Edd Presnell

When Edd Presnell died on August 3, 1994 at his home high in the mountains near Banner Elk, North Carolina, an immense heritage passed away with him. He was one of a small group of great dulcimer makers of Appalachia whose work began when dulcimer-making was still a traditional and relatively rare mountain craft, and that spanned the full period of the dulcimer revival.

On June 15, 1994, less than two months before his death, I had the great good fortune to spend the afternoon with Edd and his wife Nettie at their home. Edd, a quiet man with a gentle sense of humor, patiently answered my many questions. When I asked if he had any photographs, he emptied an old manila envelope full of them out onto the floor, got down there himself, looked at every one, and loaned me several precious old ones of his and Nettie's families.

Edd and Nettie

Edd Presnell, son of Nathan and Lindy Presnell, was born on January 24, 1916. The family lived about a mile from the place where Edd established his own home and workshop. Nathan was a farmer and miller who operated a water grist mill on the Watauga River.

Young Edd was small, wiry, handsome, and hard as a rock. He was still all of these things in June 1994. I placed my hand on his shoulder as he got down on the floor to look at the pictures. It was like putting your hand on a small, gnarled oak tree.

On March 17, 1935, when he was nineteen, Edd married seventeen-year-old Nettie Hicks, daughter of John Benjamin (Ben) and Julie Hicks. Nettie's five siblings included Nathan Hicks, whose dulcimer-making activities were described in my column in the November 1994– January 1995 issue of DPN. Edd and Nettie visited a magistrate in the evening to get their license. The magistrate obligingly rousted out a preacher at 11:00 at night to marry them. The preacher charged fifty cents. It comes to less than a penny a year for the years of their devoted and remarkable marriage.

Nettie's family gave the couple one hundred and twenty-nine acres of mountain land, and Edd became a farmer, a profession that he followed until about 1965, when woodcarving and dulcimer making began to bring in enough money to pay the bills.

Ben Hicks

Nettie's father, John Benjamin Hicks (1870–1945) is an important and little-known figure in the history of the dulcimer. The Hicks family genealogy says, Ben, as he was called, made a living by farming and gathering herbs. He was a talented woodworker and increased his income from the sale of wooden spoons, bowls, three-pronged toasting forks and dulcimers. He passed his skills in woodworking to his daughter Nettie.

Ben may have made dulcimers in the period 1910–1920, and was certainly making them in the 1920s. A Ben Hicks dulcimer owned by Edd and Nettie is shown in Figure 2. Edd used this instrument as the pattern for his first dulcimer, which he made soon after his marriage to Nettie.

Edd's Early Instruments

Edd continued to make dulcimers, though not very many, because the local demand was not large and as yet he had no other market. "People used to say, 'We got no use for that thing!'" Edd told me. These early instruments of Edd's were made without power tools. Edd used an ax, handsaw, hammer, brace and bit, jack plane, and smoothing plane. He whittled the pegs, and cut the heart-shaped soundholes with a piece of sawblade that had belonged to Ben.

For these early instruments, Edd cut tops and bottoms from logs, using a handsaw or crosscut saw. They were often made from poplar logs from local log cabins. The sides were made of "wahoo," a flexible magnolia wood which he cut and bent when it was green. He poured hot water over the pieces to facilitate bending, and put them in a form until they were dry. The back was attached to the sides first, then the top, and then the head and fretboard were mounted.

The instruments were fretted with wire staple frets, whose placement was determined by ear. Edd made some temporary frets, which he slid up and down the fretboard while plucking a string to determine the placement. There was no standard nut-to-bridge string span.

Edd soon made significant modifica-

continued on the next page

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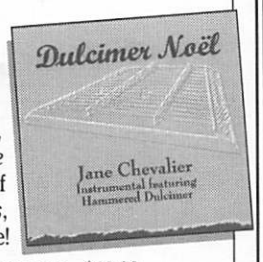

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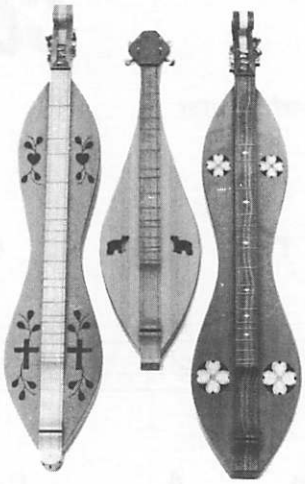

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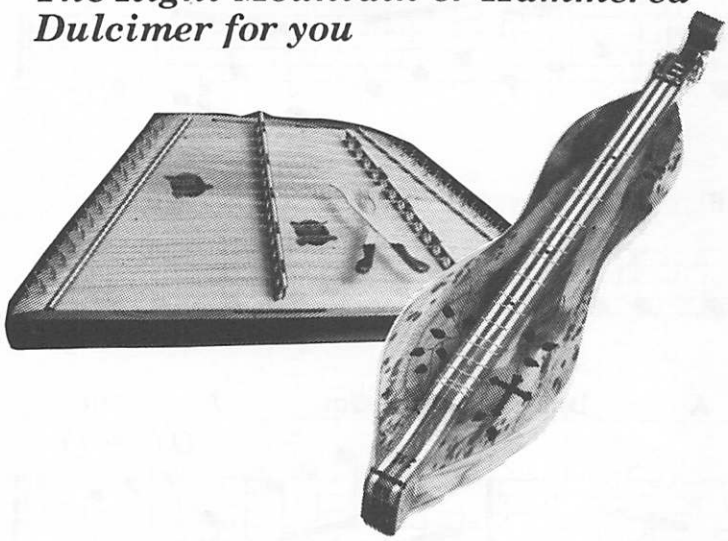

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Dulcimer History continued

tions in Ben's pattern. By the 1940s, he had evolved the beautiful narrow pattern that became his trademark, had settled on a 29-inch vibrating string length, and had standardized his fret pattern, which was remarkably accurate.

The Folk Revivial

In the latter half of the 1950s things began to happen. In 1956, the folklorist Richard Chase launched a once-a-week folk festival at the "Horn in the West" summer outdoor drama in Boone, North Carolina. Edd came, and sold some dulcimers. Also, he joined the Southern Highland Handicraft Guild in Asheville, North Carolina, which, in the 1950s, operated outlets in New York, the District of Columbia, Atlanta, Georgia, and Knoxville, Tennessee as well as Asheville. The Guild sent Presnell dulcimers to its outlets, and the instruments sold. Other shops in New York, California, and Madison, Wisconsin began to place orders. The folk revival was taking hold, and Edd's dulcimers became part of it.

Edd bought some power tools and set up a workshop. Sometime in the latter part of the 1950s he also began to number his instruments. A dulcimer made by Edd for the author and his daughter Koyuki that is dated August 16, 1991 bears the number 1795.

During the period 1960–1965, Edd discontinued shipping dulcimers to the various craft shops, and sold only from his home, principally by mail. Business leveled off, but Edd had all he needed and could handle. He never advertised, but information about his dulcimers reached around the world. Presnell dulcimers went to such places as Germany, Japan, and Zaire.

Features of the Instrument

In addition to his standard model, Edd made a larger instrument that he called his concert model. He was also a master woodcarver. Increasingly from the 1970s on, at the customer's request, he would carve incised decoration on the top and fretboard, carve the pegs in the shape of dogwood flowers and birds, and inlay flowers made of white dogwood. Beginning in the 1980s, Nettie, whose woodcarving skills are the equal of her husband's, began to execute some of the carving. These instruments are jointly signed by Edd and Nettie.

As his fame grew, Edd made two concessions to modern players. He added a 6-1/2 fret to his fretboard, and, beginning in the 1980s, deepened his strum hollow to accommodate the action of a pick. "Don't you want it?" he asked when I refused the 6-1/2 fret in ordering a dulcimer from him in 1976. "When you've got it, you can play all those pretty Christmas carols!"

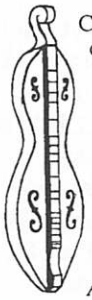
Nettie's Playing

In addition to her woodcarving skills, Nettie is a great old-time player. She can be heard playing "Amazing Grace", "Sally Goodin", and "Shady Grove" on the album *Instrumental Music of the*

Dulcimer Music by Tull Glazener

Recordings

Cassette tapes featuring both mountain and hammered dulcimers with guitar, autoharp and button accordion. Digitally mastered.



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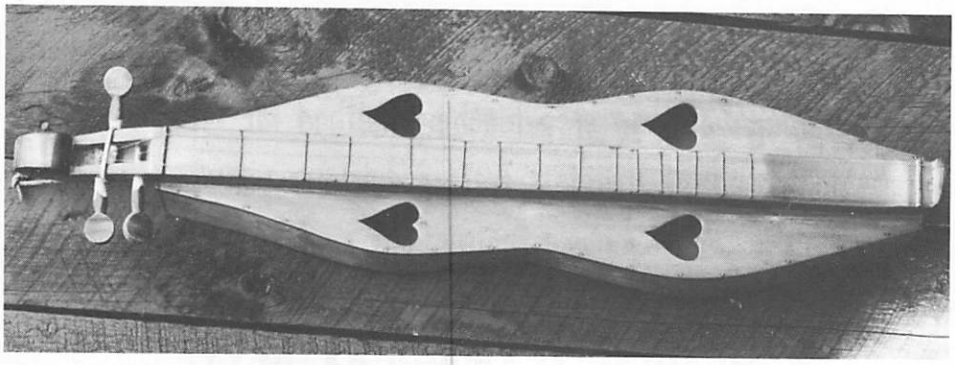
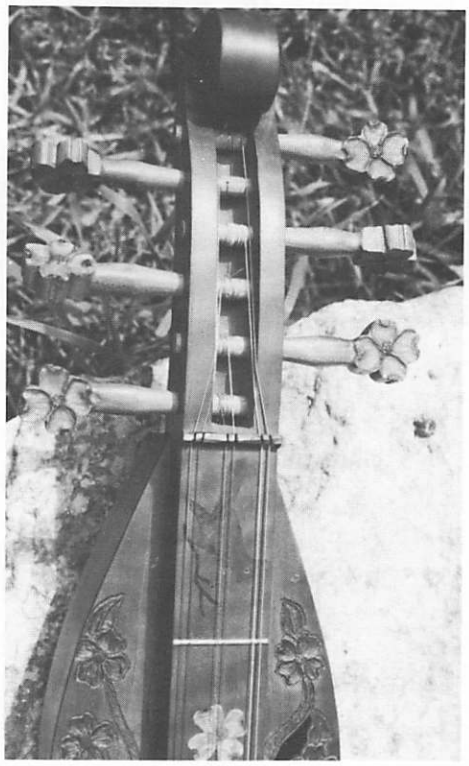


Dulcimer made by Ben Hicks no later than 1935, which served as the model for Edd's first instruments. The pegs are replacements made by Edd.

Southern Appalachians, Tradition TLP 1007, recorded in the Summer of 1956 and reissued from time to time in cassette form.

Nettie is now confined to a wheelchair. She speaks with difficulty, and can play only by using a finger instead of a noter on the melody string, and picking just the melody string with her right hand. Her memory for tunes, however, is unimpaired; she can play for an hour without repeating a tune.

On my visit on June 16th, I put my Presnell dulcimer No. 1795 across the arms of Nettie's wheelchair, and she played while Edd listened. I snapped the picture that appears on page 31. When I saw the developed photo, I felt that it reflected the greatness of two people whose lives were a tremendously creative partnership, and who virtually lived the history of the dulcimer as it emerged from Appalachian obscurity to worldwide recognition.



Head of Nettie's dulcimer, showing incised carving, carved pegs, and inlay made of dogwood.

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Common Ground On The Hill is a traditional music and arts center whose purpose is to offer a quality learning experience with master musicians and craftspeople while exploring cultural diversity in search of a "common ground" among ethnic, gender, age and racial groups.

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COMMON GROUND

by Walt Michael
New Windsor, Maryland

During the past twenty-five years, I have had the good fortune to make my way through this world as a musician. Musicians are extremely fortunate in that we have a unique window through which we view and experience life. Our role as minstrel affords us the opportunity to be with people of all sorts, from all stations in life. In my time as a musician, I have played music in the midst of the extremely wealthy and powerful and the very poor and disenfranchised.

In 1967, my banjo and guitar traveled with me to Columbia, South Carolina to do voter registration work with African-Americans. That summer, my instruments went with me to McDowell County, West Virginia where I lived and worked with poor white coal miners and their families. Recently, I played in an elegant Connecticut home where I discovered that the event was a retirement party for a mover and shaker in the coal trade.

In 1968, as I awaited confirmation of my conscientious objector status, I practiced my guitar and hoped that I could bring it along with me to federal prison. Ten years later, while performing at the U.S. Embassy in Berne, Switzerland, I was floored to discover that the gentleman whose eyes filled with tears as we sang "West Virginia, My Home" was a major international weapons dealer. At the 1980 Winter Olympics, my band played music and danced with Chinese, Soviet and other Iron-Curtain athletes in Olympic Village as the Soviet Union invaded Afghanistan and President Carter announced America's boycott of the upcoming Summer Olympic Games.

Perhaps the most stark contrast I can recall is the 24-hour time period in the spring of 1982 when we played an evening benefit concert for the families of deceased hunger-strikers in Crossmaglen, Northern Ireland, and the next afternoon performed a concert in Belfast attended by the Lord Mayor.

Throughout time, musicians and artists have had the good fortune to see both sides of the coin, to play both sides of the fence. In doing so, we discover the obvious: that we are a human family, that our similarities far outweigh our differences. As teachers of music and art we have the great joy of watching our students develop and grow; they make great transformations as a result of self achievement and inner discovery. This is the true power of traditional music and art.

The concept...is to bring together people from groups that are in conflict with one another to explore their artistic common ground.

In the winter of 1993, after teaching a January-term course in roots music at my alma mater, Western Maryland College, I realized that the time had come to bring 25 years of artistic experience into focus. The result is Common Ground on the Hill. Two years later, Common Ground on the Hill is alive and well. Housed on the Western Maryland campus (45 minutes from Baltimore and an hour from Washington, D.C.) Common Ground is a traditional music and arts center. Its purpose is to celebrate cultural diversity by offering a learning experience with master musicians, craftspeople, and students from various ethnic, gender, age and racial groups. I serve as Artistic Director and Robyn Boyd is our Administrator. We are assisted by an energetic staff of volunteers, a board of directors, and an advisory board including Pete Seeger, Peter Yarrow, Tom Paxton, Maddie MacNeil and Claes Nobel.

The concept of Common Ground is to bring together people from groups that are in conflict with one another to explore their artistic common ground. For instance, this summer we will ofer two separate weeks of study, performance, dialogue and celebration. July 9–14 will comprise Instrumental Week and Traditions in Black and White. There are four hammered dulcimer teachers, instruction in mountain dulcimer, banjo (old time and bluegrass), fiddle (old time, bluegrass and Shetland), bass, guitar (blues, slide, fingerstyle and bluegrass), mandolin, accordion, Southern Mountain harmony singing, gospel and spiritual singing, jazz and gospel piano, gospel choir (adult and children's levels), and madrigal choir. African-American and Southern Mountain dance courses and special events will be offered, including a Motown Dance. Special courses in human relations will take place including "Empowering the Artist Within," breathing workshops, lectures on the Harlem Renaissance and Martin Luther King & Malcolm X, as well as instruction in creative writing for conflict resolution. Visual arts will include jewelry, collage, painting, sculpture, rustic furniture-making and basketry.

The second week, July 16–21, will be Contemporary/Vocal and International Week. The focus of International week will be Northern Ireland and Great Britain. There are three hammered dulcimer teachers, instruction in tenor banjo, fiddle (Irish, Scottish, Shetland, beginning) Uillean pipes and guitar

continued on the next page

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Common Ground continued

PHOTOGRAPHY BY RICHARD ANDERSON

Appearing at Common Ground's gala benefit on January 20, 1995 are from left to right: Greg Root, Zan McLeod, Walt Michael, Tom Wetmore, John Kirk and Bill Troxler.

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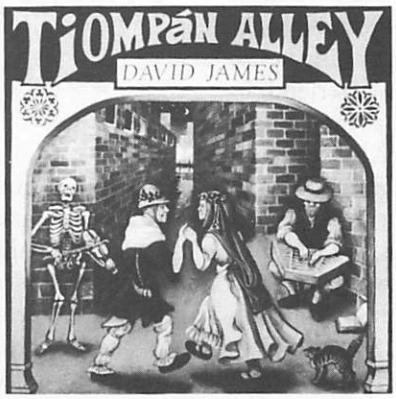

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